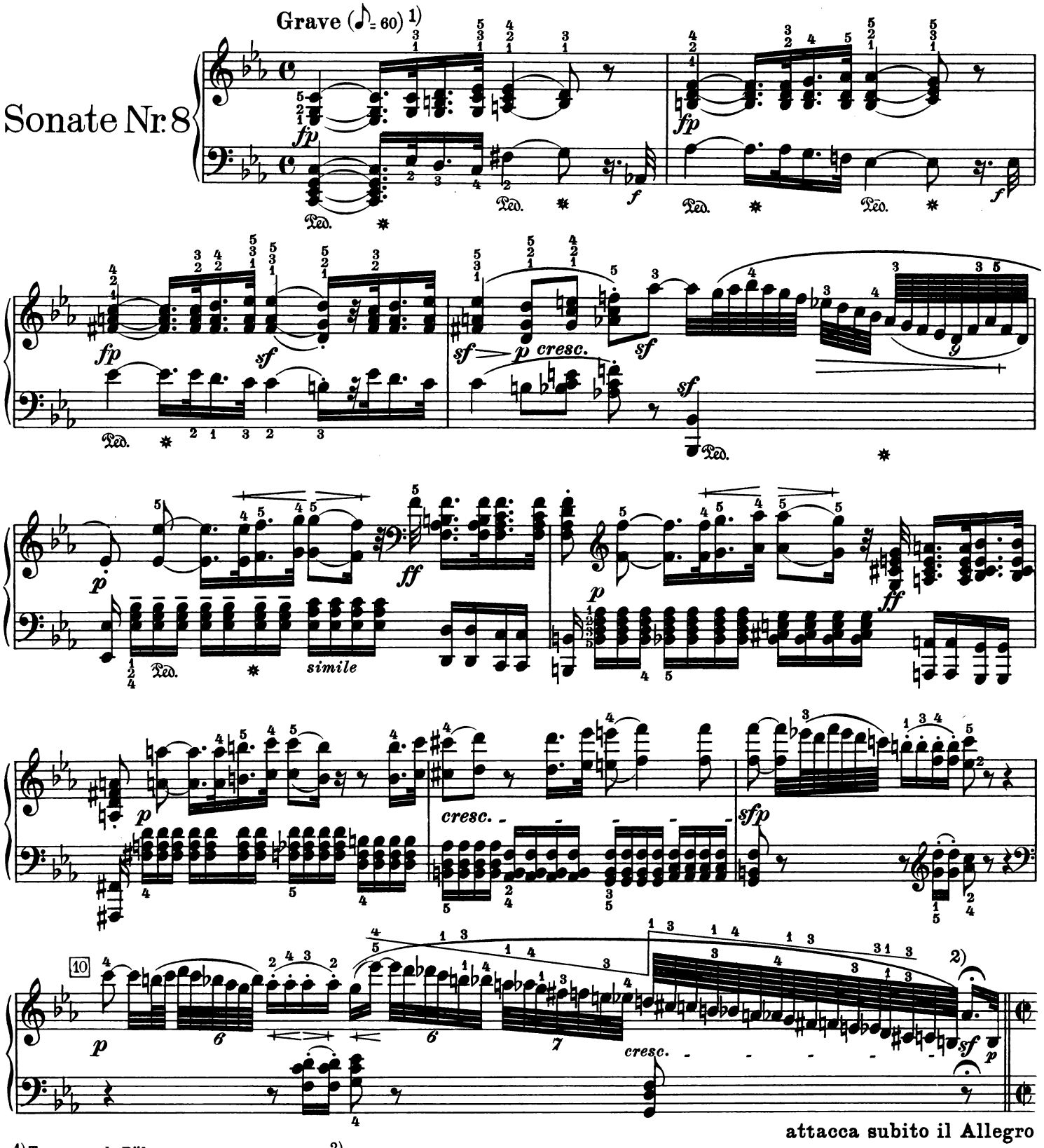
Sonate pathétique c-Moll

Dem Fürsten Carl von Lichnowsky gewidmet

op. 13

Sonate Nr. 8

Grave (♪ = 60) 1)

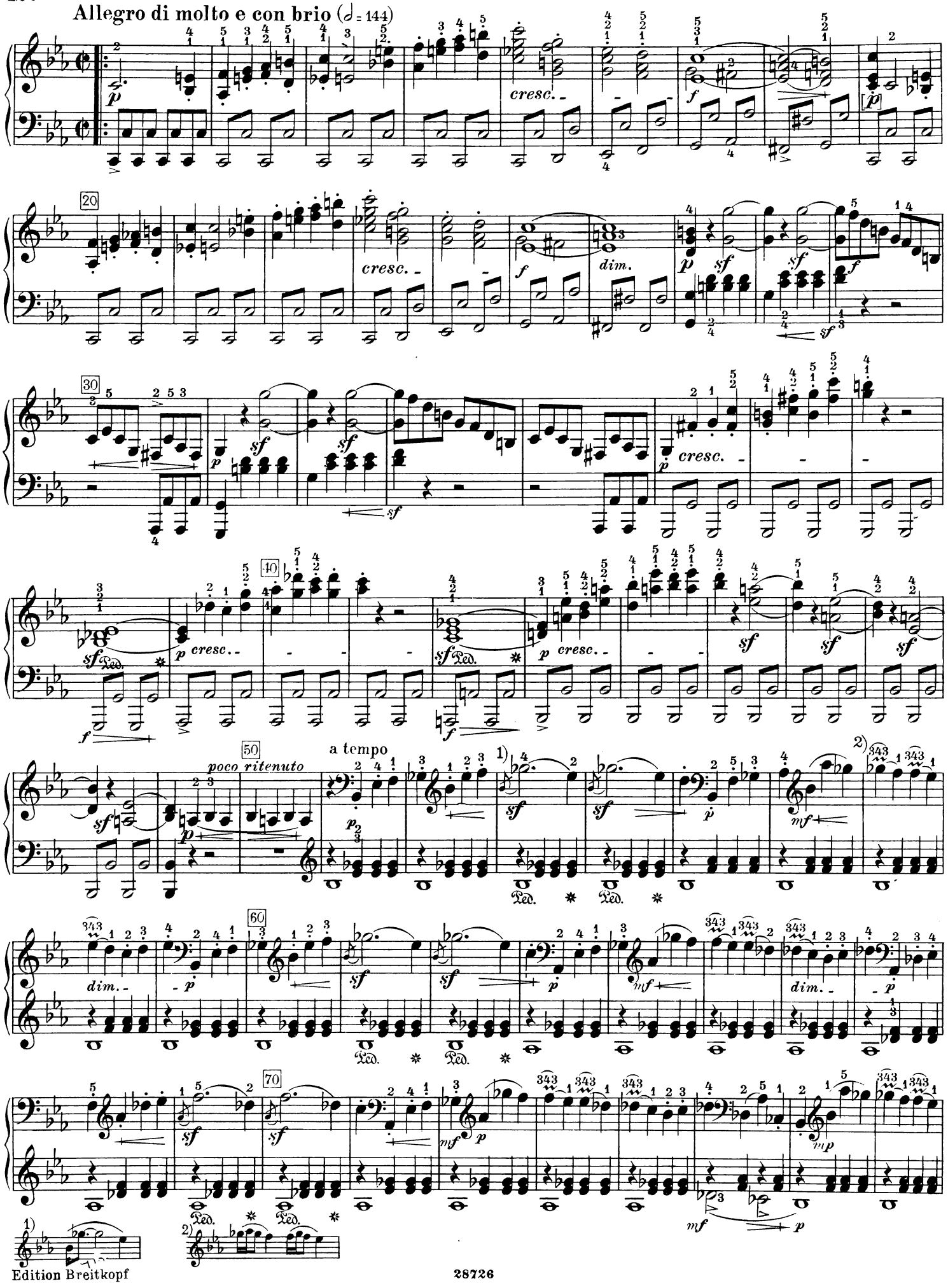


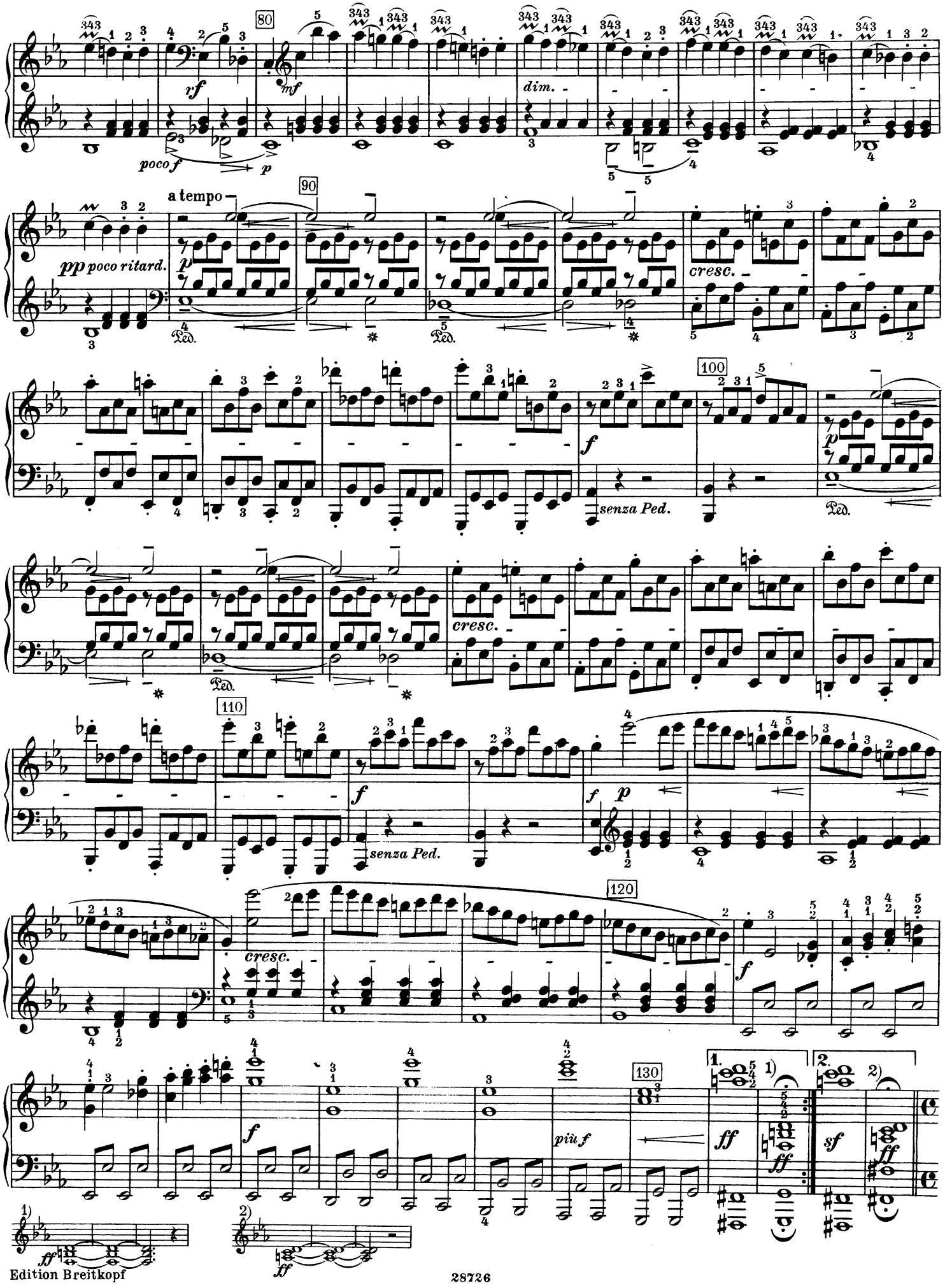
1) Tempo nach Bülow
Tempo according to Bülow
Tempo selon Bülow

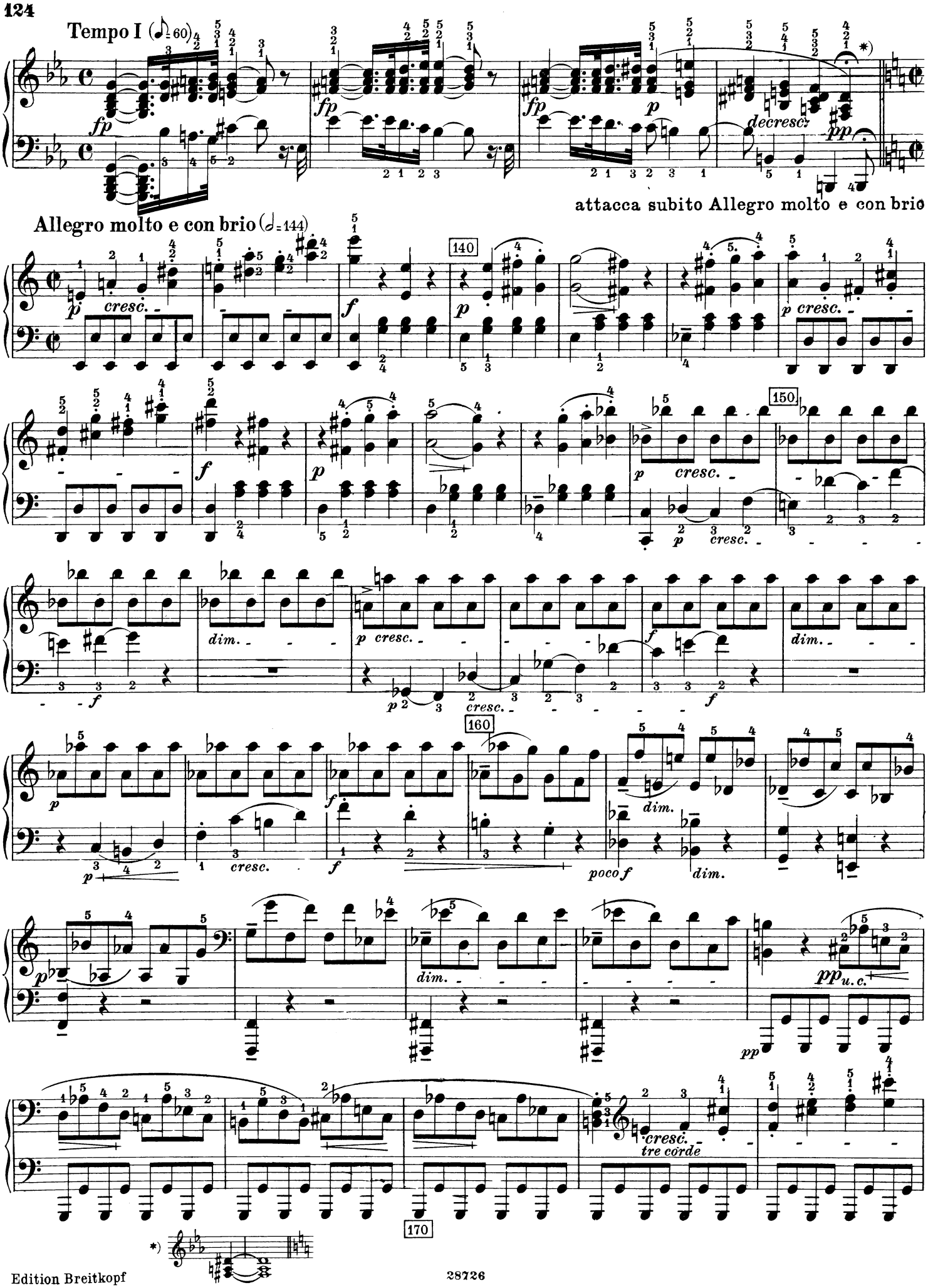
2)

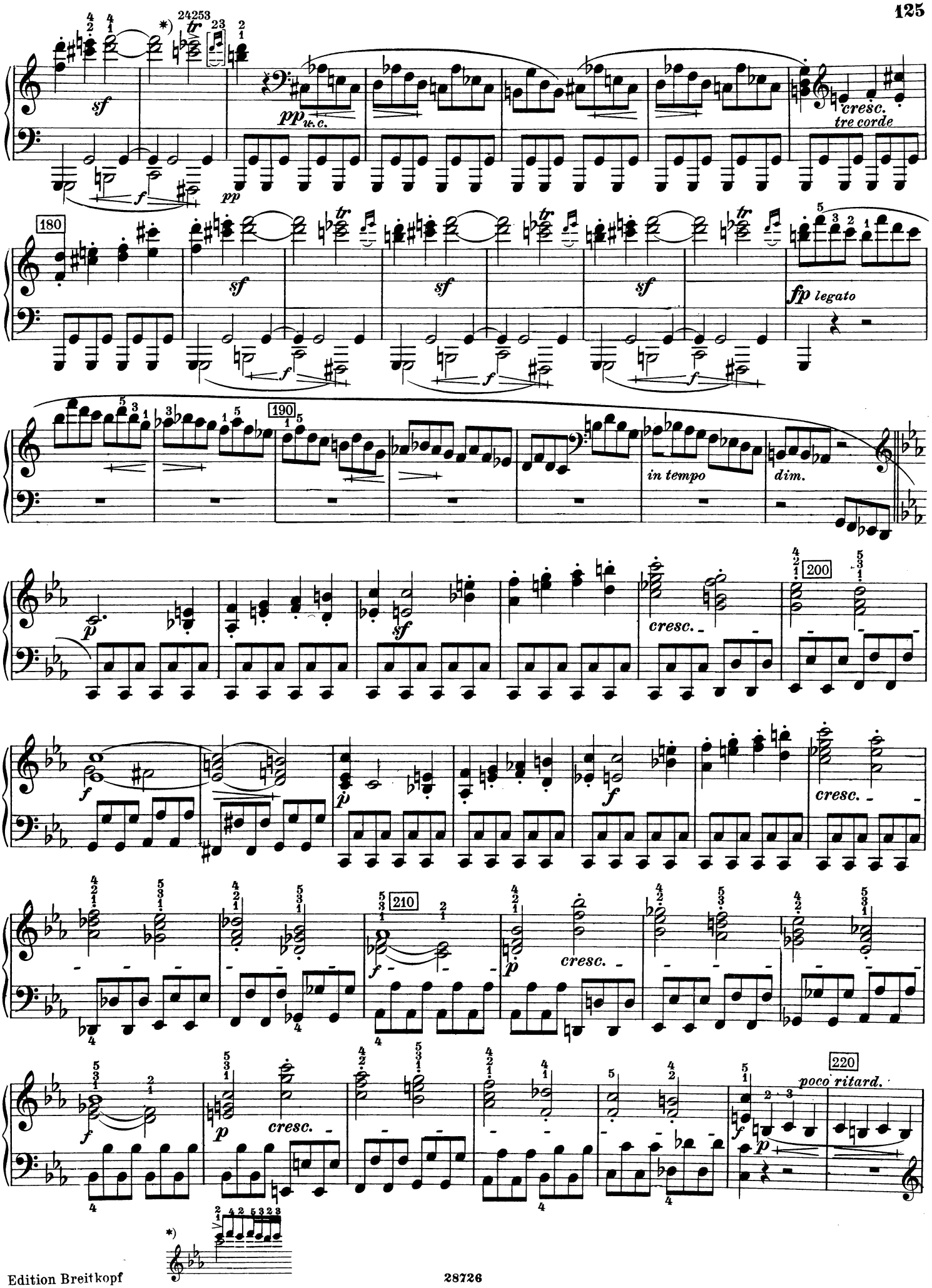
Edition Breitkopf

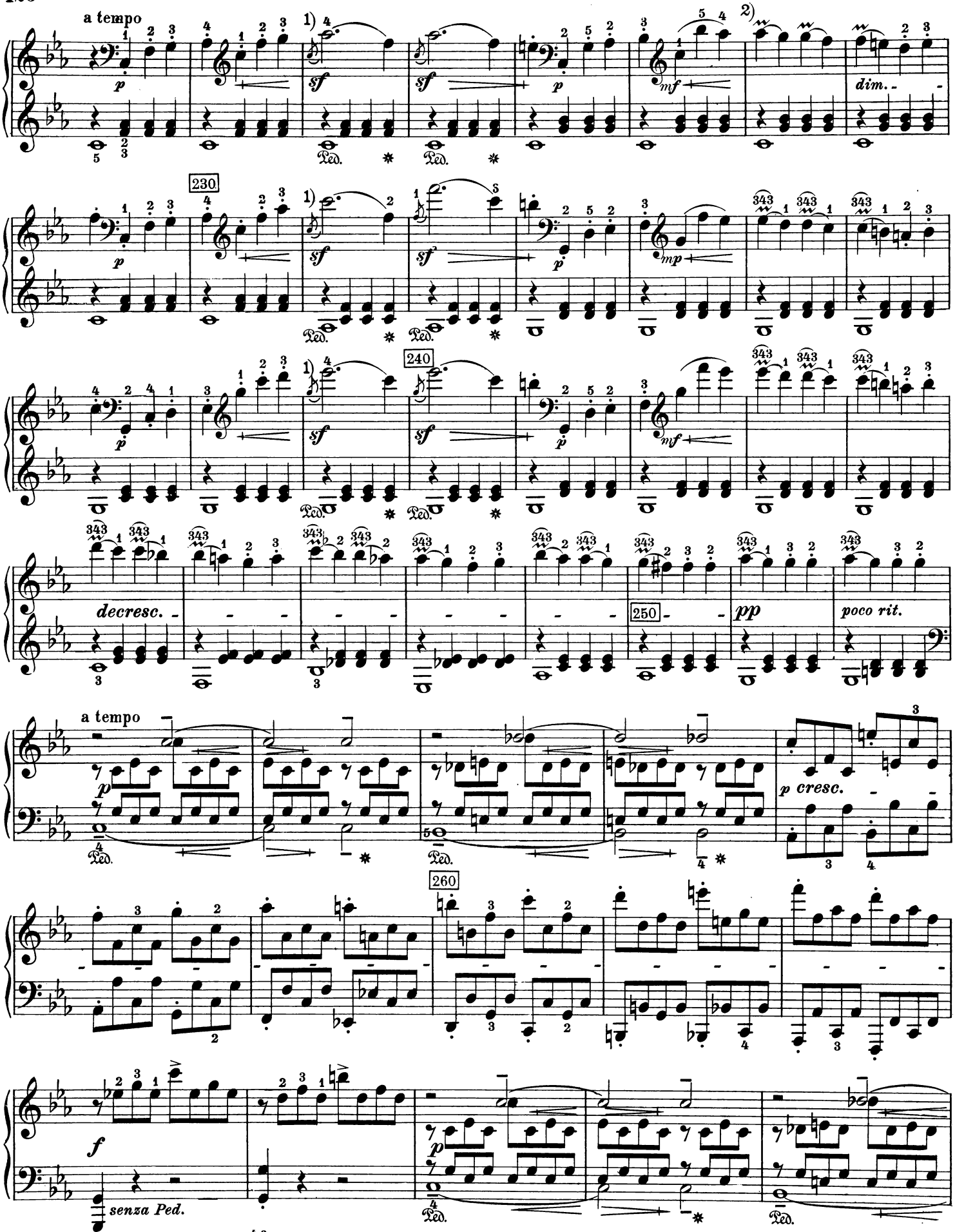
28726

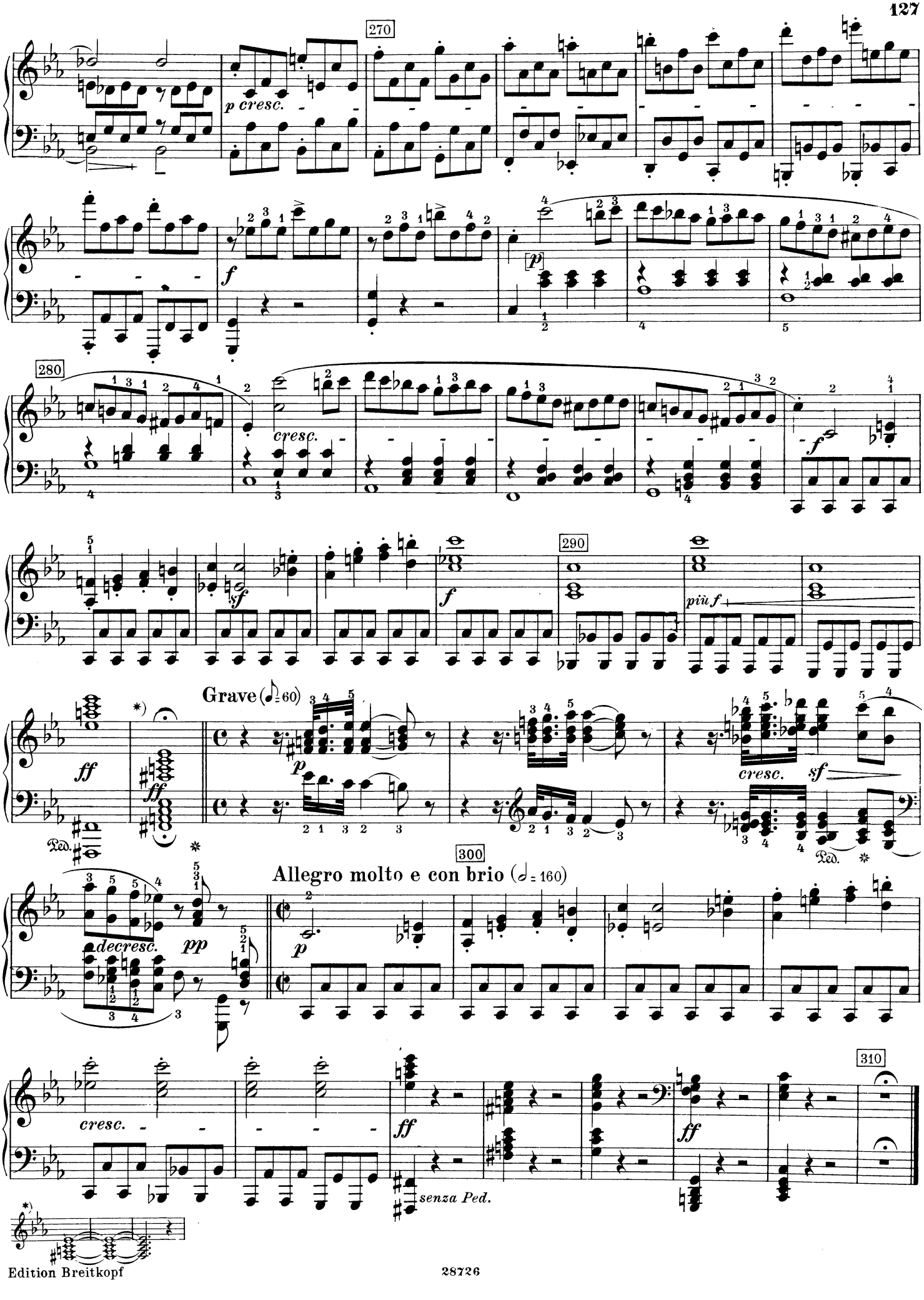

Allegro di molto e con brio (𝅗𝅥 = 144)
cresc.
dim.
poco ritenuto
a tempo

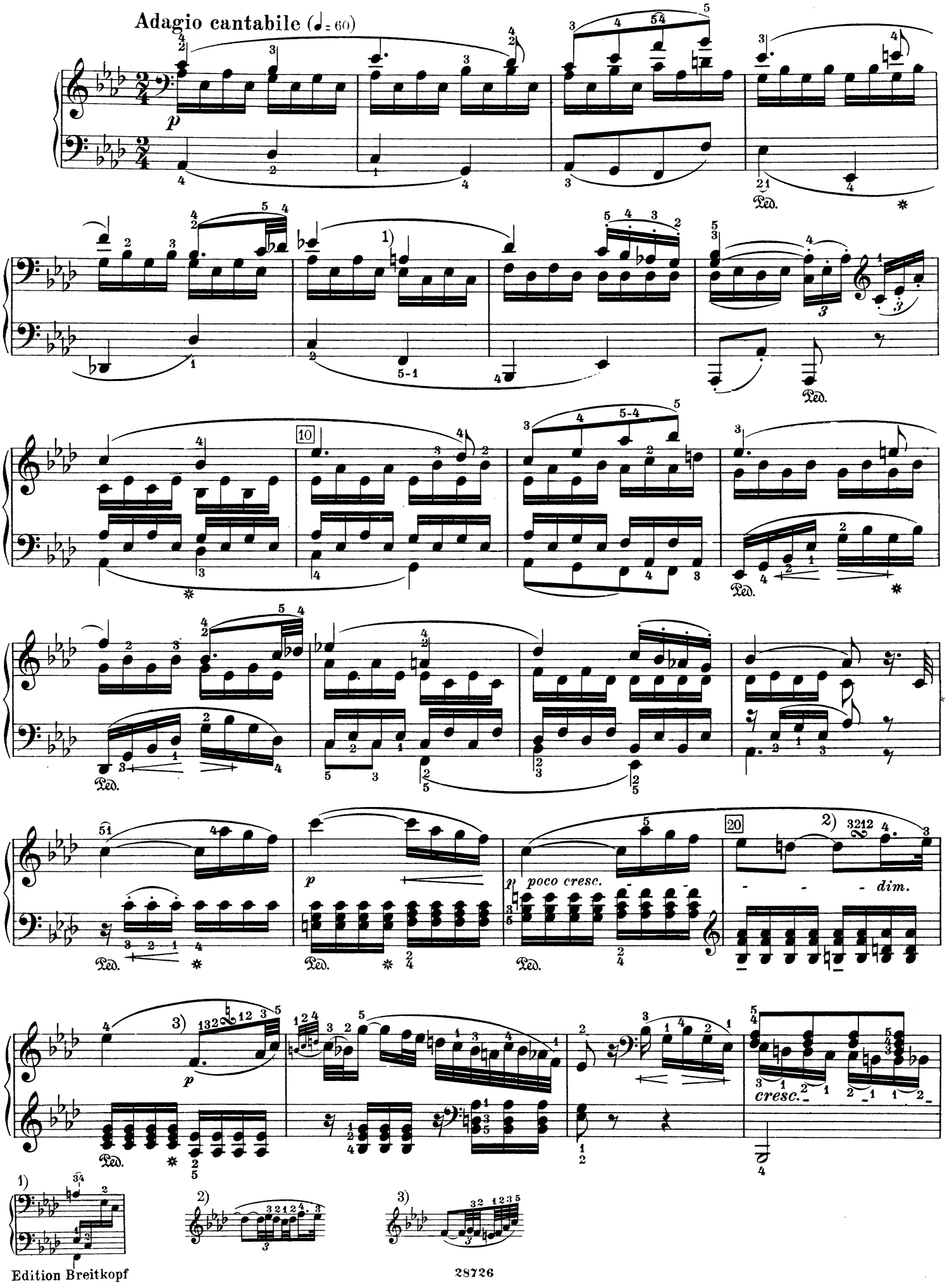

80
rf
mf
dim.
poco f
p
a tempo
90
pp poco ritard.
p
cresc.
100
f
senza Ped.
p
cresc.
110
f
senza Ped.
f
p
cresc.
120
f
f
più f
130
1.
ff
2.
sf
ff
1)
ff
2)
ff

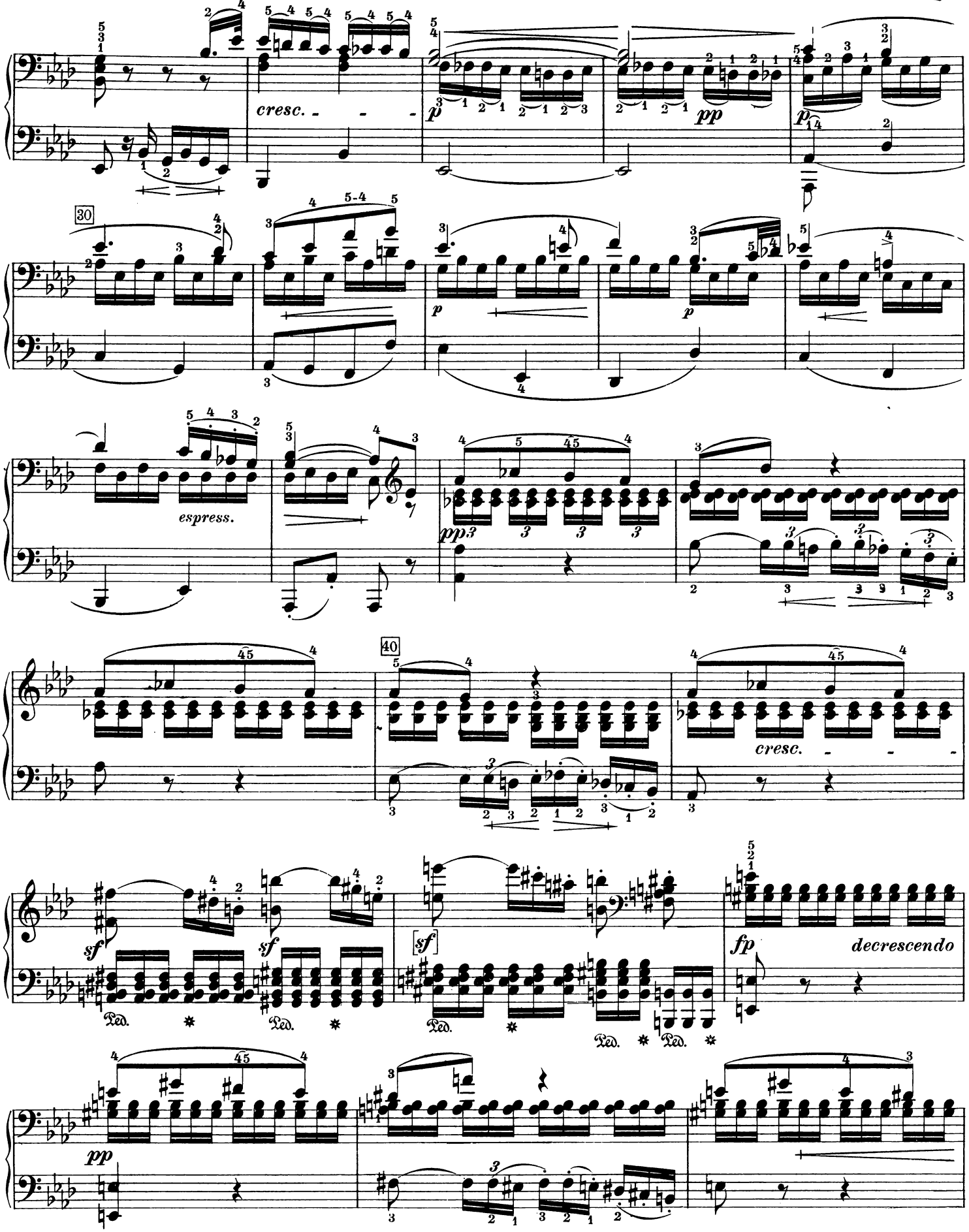

Tempo I (♩= 60)
fp
fp
fp
p
decresc.
pp
attacca subito Allegro molto e con brio
Allegro molto e con brio (𝅗𝅥= 144)
p
cresc.
f
140
p
p
cresc.
f
p
150
p
cresc.
p
cresc.
f
dim.
p
cresc.
f
dim.
160
p
cresc.
f
poco f
dim.
p
dim.
pp
u. c.
pp
cresc.
tre corde
170
*)

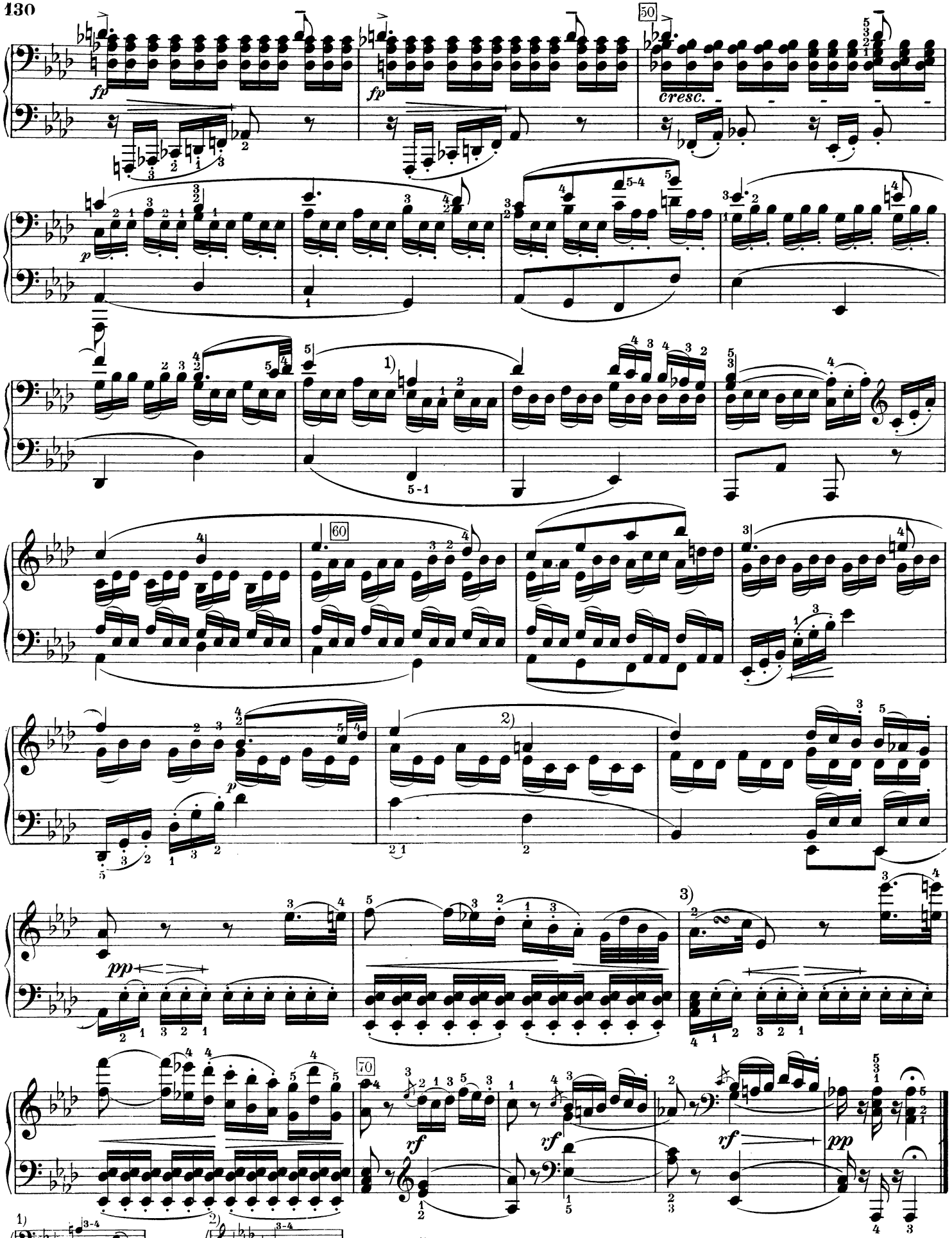

sf
pp u.c.
cresc.
tre corde
180
sf
fp legato
190
in tempo
dim.
p
sf
cresc.
200
f
p
f
cresc.
210
f
p
cresc.
f
p
cresc.
220
poco ritard.
f
p


a tempo
1)
2)
dim.
230
mp
240
mf
decresc.
250
pp
poco rit.
a tempo
p cresc.
260
f
senza Ped.
1)
2)


270
p cresc.
f
p
280
cresc.
f
290
sf
f
più f
Grave (𝅗𝅥 = 60)
ff
ff
Ped.
p
cresc.
sf
Ped.
300
Allegro molto e con brio (𝅗𝅥 = 160)
decresc.
pp
p
cresc.
ff
ff
310
senza Ped.

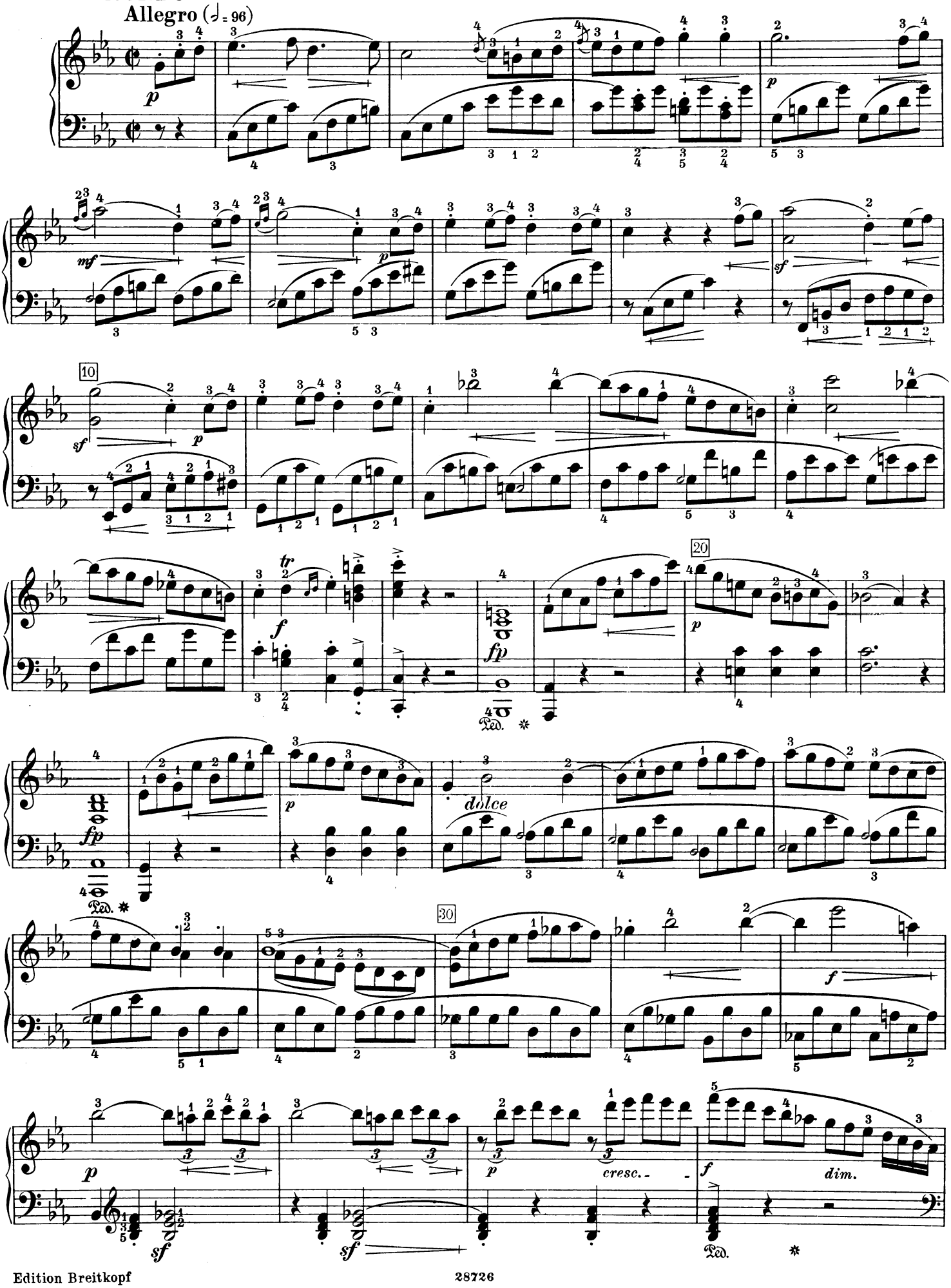

Adagio cantabile (♩= 60)
p
Ped.
1)
10
20
2)
3)
poco cresc.
dim.
cresc.

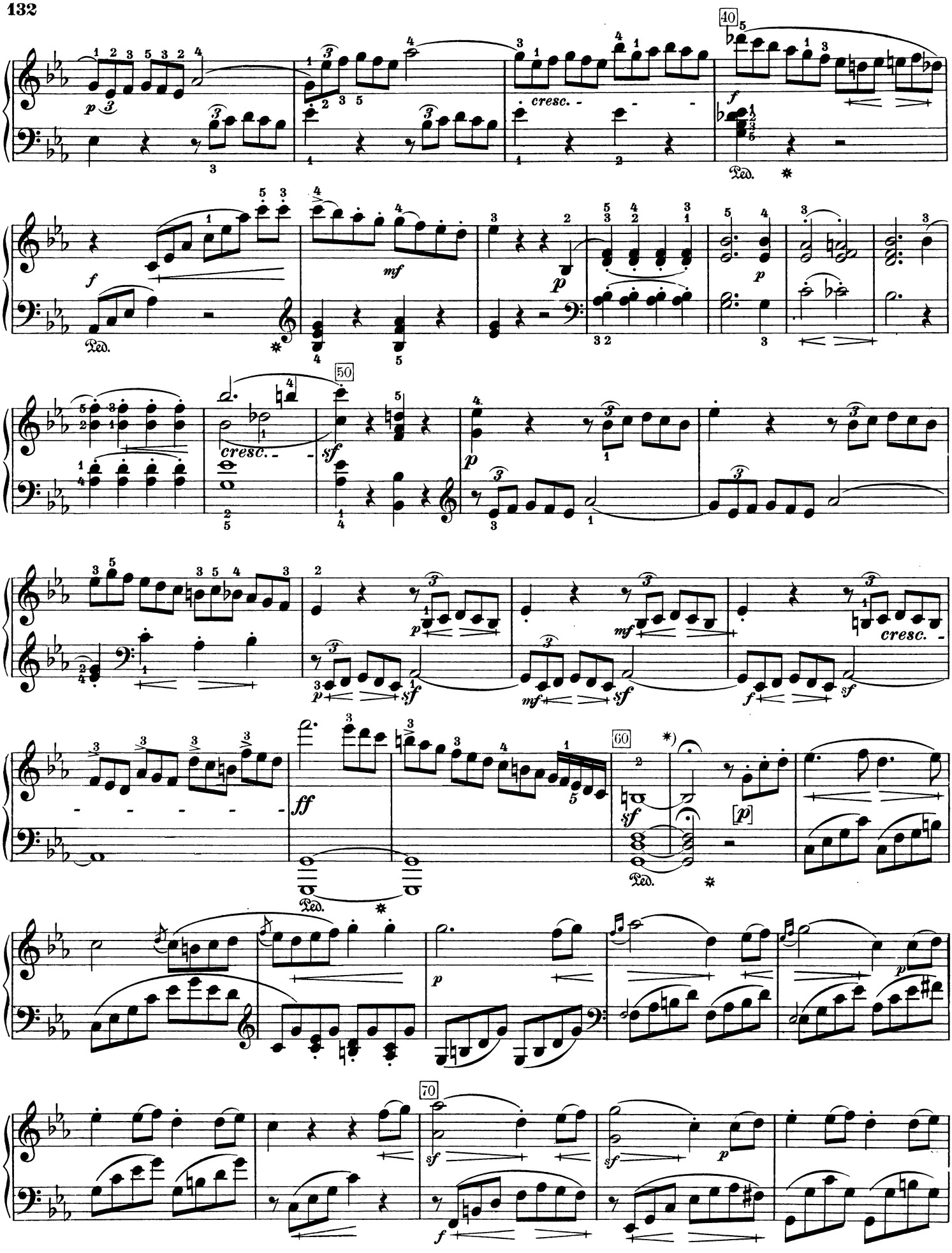

cresc.
p
pp
30
espress.
pp
40
cresc.
sf
sf
[sf]
fp
decrescendo
Ped.
pp


fp
fp
50
cresc.
p
1)
60
p
2)
pp
3)
70
rf
rf
rf
pp
1)
2)
3)

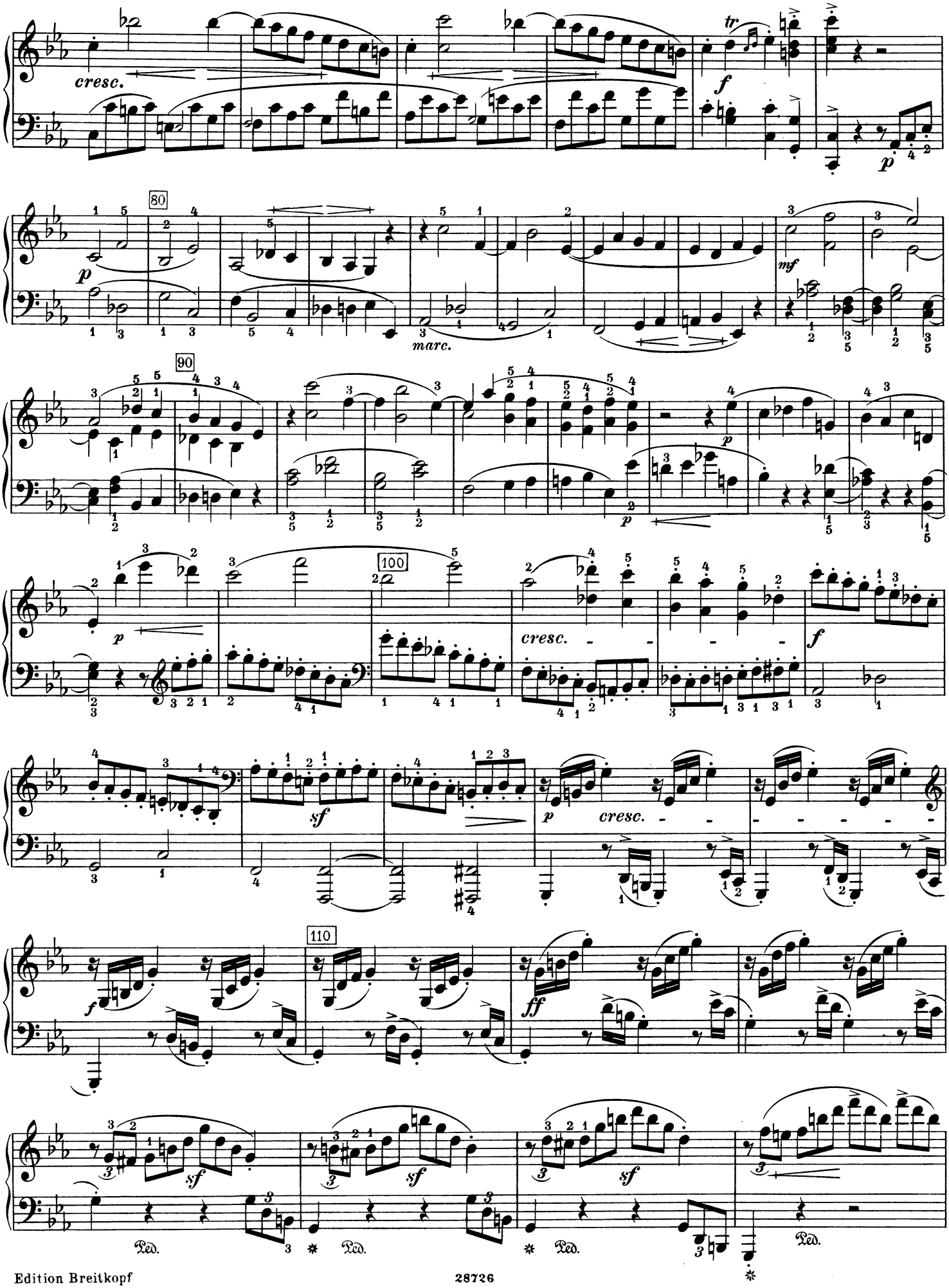
RONDO

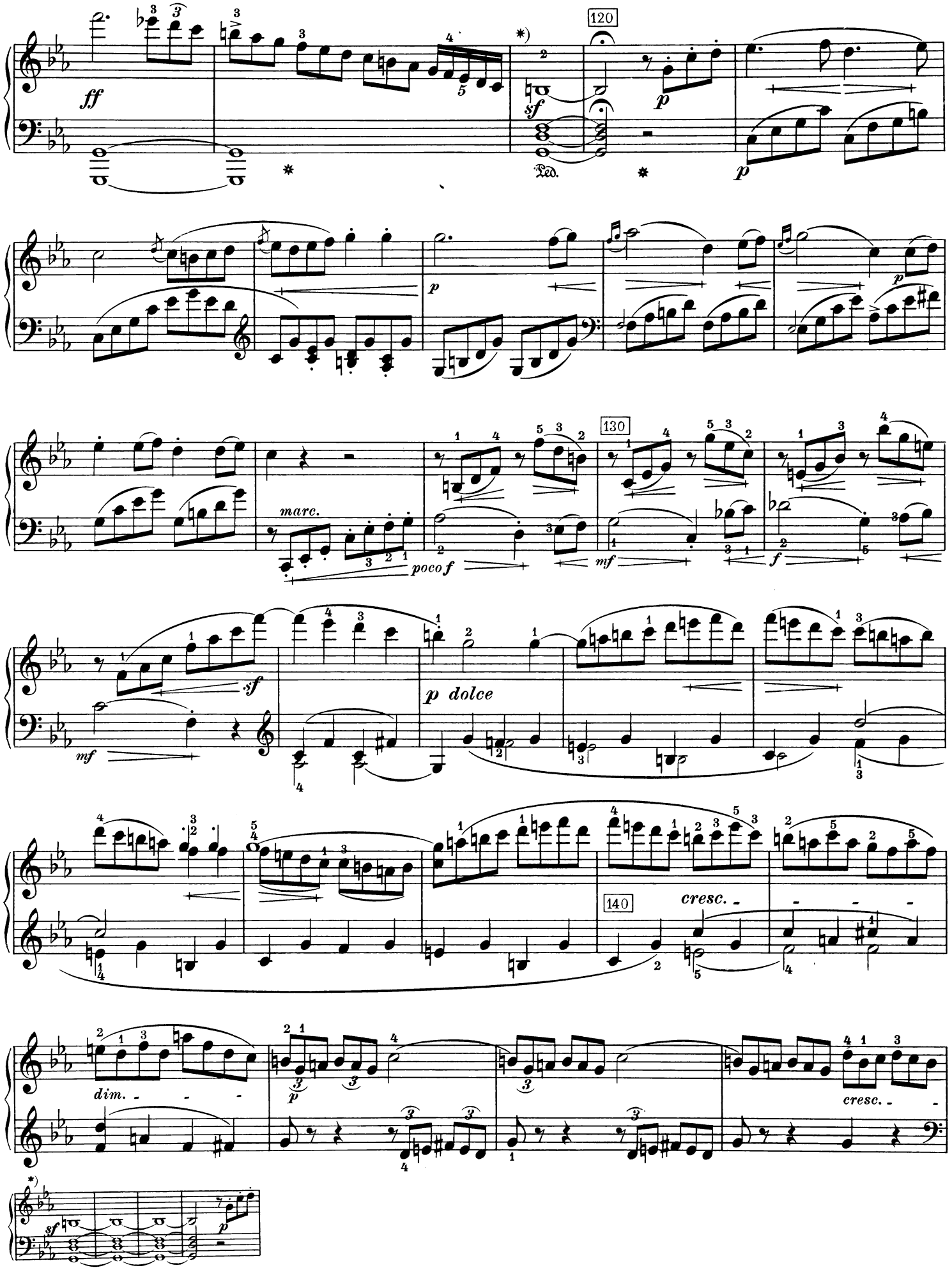
Allegro (𝅗𝅥 = 96)

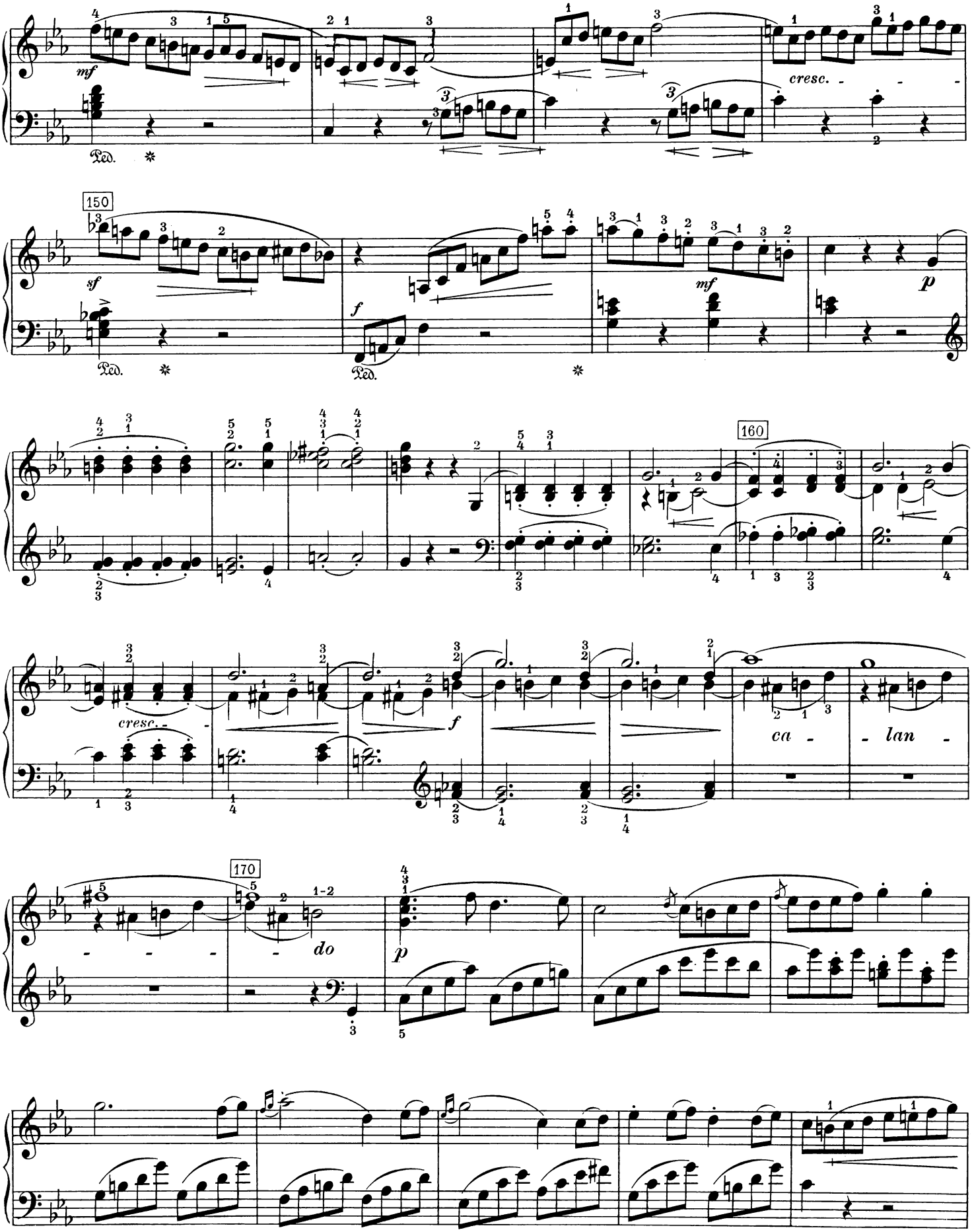


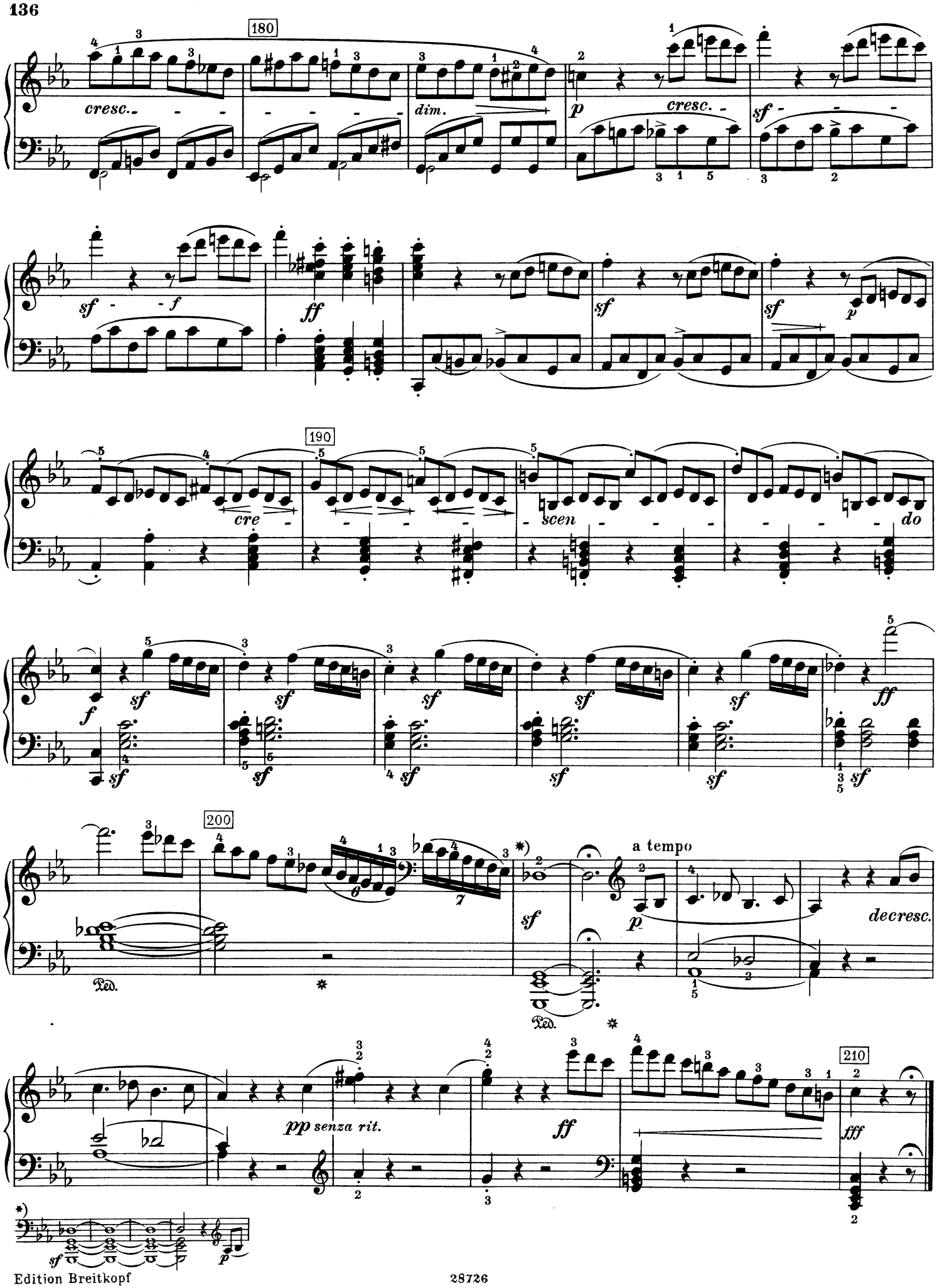


*) Der Herausgeber spielt ohne Fermate. *) The editor plays this bar without a pause. *) L'éditeur joue cette mesure sans arrêt.


cresc.
tr
f
p
80
p
marc.
mf
90
p
p
100
cresc.
f
sf
p
cresc.
110
f
ff
sf
sf
sf
Ped.
Ped.
Ped.
Ped.


ff
120
sf
Ped.
p
marc.
poco f
130
mf
f
sf
p dolce
mf
cresc.
140
dim.
cresc.
sf
p

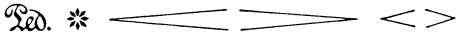

mf
cresc.
150
sf
f
mf
p
160
cresc.
f
ca - lan
170
do
p


180
cresc.
dim.
p
cresc.
sf
sf
f
ff
sf
sf
p
190
cre
scen
do
f
sf
sf
sf
sf
sf
sf
ff
200
Ped.
*
*)
sf
a tempo
p
decresc.
Ped.
*
pp senza rit.
ff
210
fff
*)
sf
p

VORWORT – PREFACE – PRÉFACE

Frederic Lamonds Ausgabe des Beethovenschen Sonatenwerkes fußt auf der Urtextausgabe der Klavier-Sonaten, die in drei Bänden und Einzelheften im Verlage von Breitkopf & Härtel erschienen ist. Den Fingersatz fügte der Herausgeber hinzu, auch die Metronombezeichnungen stammen von ihm, soweit nichts anderes angegeben ist, nur die Sonate op. 106 hat Beethoven selbst mit Metronomangaben versehen. Alle sonstigen Zutaten an dynamischen Bezeichnungen, Angaben über Tempo, Spielart und Ausführung läßt die angewendete Drucktechnik ohne weiteres als solche erkennen. Was aus dem Urtext der Werke stammt, ist in großer Schrift

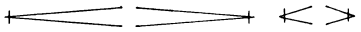
p f mf cresc. dim. espr. rit.



gedruckt worden, für alle Zutaten des Herausgebers wurde der kleinere Schriftgrad

p f mf cresc. dim. espr. rit. Ped. ✻

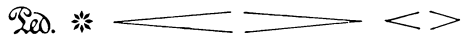
benutzt, während vom Herausgeber herrührende dynamische Bezeichnungen durch einen kleinen vertikalen Strich gekennzeichnet sind:



So bietet Frederic Lamonds Ausgabe der Beethovenschen Klavier-Sonaten in ihrer klar erkennbaren Vereinigung von Urtext und praktischer Ausgabe eine Fülle praktischer Anregungen für Studium und Aufführung.

Frederic Lamond's Edition of Beethoven's Sonatas is based on the original edition of the Pianoforte-Sonatas, which appeared in 3 volumes and single numbers, published by Breitkopf & Härtel. The fingering has been added by the editor; also the metronomical signs, unless otherwise stated, except in the case of the Sonata op. 106, the metronomical signs in which are Beethoven's own. All other additions, in the way of marks of expression, indications of tempo, manner of playing, and execution are immediately apparent as such from the method of printing employed. Everything found in the original text of the works is printed in large type, thus:

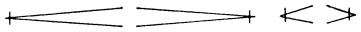
p f mf cresc. dim. espr. rit.



for all the additions of the editor, the smaller type:

p f mf cresc. dim. espr. rit. Ped. ✻

has been used; while the editor's dynamic signs are indicated by a small vertical line:

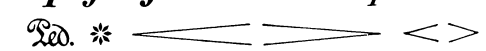


Thus in its clearly recognizable blending of the original text with an instructive edition, Frederic Lamond's Edition of Beethoven's Pianoforte-Sonatas offers a wealth of practical suggestions for study and concert playing.

L'Edition de l'Œuvre des Sonates pour piano de Beethoven, par Frédéric Lamond, a été établie en prenant pour base le texte original qui a paru en trois volumes et en cahiers séparés chez Breitkopf et Härtel. Les doigtés ont été ajoutés par l'éditeur de même que les chiffrages métronomiques, sauf quand le contraire est spécifié; Beethoven n'a fixé lui-même les valeurs d'après le métronôme que pour la sonate op. 106, en *Si* bémol. Toutes les indications concomitantes au texte musical, — précisions dynamiques, désignations de mouvements, manière de comprendre l'exécution pianistique et l'interprétation, — seront faciles à discerner immédiatement, grâce au procédé technique suivant de gravure que nous avons adopté:

Tout ce qui fait partie intégrante du texte original des œuvres a été reproduit en gros caractères,

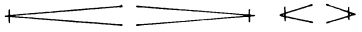
p f mf cresc. dim. espr. rit.



Les adjonctions de l'éditeur figurent en caractères plus petits,

p f mf cresc. dim. espr. rit. Ped. ✻

Quant aux signes dynamiques de l'éditeur, ils sont rendus reconnaissables par un léger trait vertical qui s'y joint



Ainsi, l'Edition de l'Œuvre des Sonates pour piano de Beethoven, par Frédéric Lamond, nous offre, par l'union du texte original avec les adjonctions aisées à distinguer de l'édition pratique, de multiples stimulants pour l'étude et l'exécution.